The Art of SETTING or COMPOSING OF *MUSICK* in *PARTS*.

By a moſt familiar and eaſie Rule:
In Three ſeverall Treatiſes.

I. *Of making foure parts in* Counterpoint.
II. *A neceſſary Diſcourſe of the ſeverall* Keyes, *and their proper* Cloſes.
III. *The allowed paſſages of all* Concords *perfect and imperfect.*

By Dr. *THO: CAMPION.*

The ſecond Edition with large Annotations thereon by Mr. CHRISTO. PHER SYMPSON: *Alſo two Diſcourſes (by way of Preface) on the* GAMUT *or* SCALE *of Muſick, ſetting forth a ſhorter and ſurer way for the calling the Notes in Singing, than the* Gam-ut *doth demonſtrate: The firſt by Dr.* Campion, *the ſecond by Mr.* Chr: Sympſon.



London, Printed for *John Playford*, & are ſold at his ſhop in the Inner Temple, 1655.

Campori (Dr T.)

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by Campion

This little book is referred to by Chr Sympson in an advertisement on p 50 of his Division Viol[ist]: 1st Edn 1659 where he apologizes for the misprints &c.

P.B.

Is this 2d Edition?
I have never seen it
1st Ed. P.B.

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BIBLIOTHECA BODLEIANA

To the Right Worſhipfull, and great Patron of Muſick,

Sir *Robert Bolles*, Baronet.

SIR,

BEing now to re-print this Book of Dr. Campion's, *I cannot think upon any Perſon to whom I may ſo aptly dedicate this Publication, as to your honored ſelfe, both in reſpect of your great affetion to Muſick, and alſo becauſe I obtained thoſe Notes with which this Edition is adorned from one whom I know doth dedicate whatſoever is his (in the way of Muſick) ſoly to your ſelfe. Be pleaſed therefore to accept in good part the well-meaning of him, who in this, as in all things elſe, deſireth nothing more than to expreſs himſelfe,*

SIR,

Your Worſhips moſt humble,
and moſt affectionate Servant,

John Playford.

A Preface, or brief Discourse of the nature and use of the Scale *or* Gam-ut.

THere is nothing doth trouble, and disgrace our Traditionall Musitian more, than the ambiguity of the terms of Musick, if hee cannot rightly distinguish them, for they make him uncapable of any rational discourse in the Art he professeth: as if wee say a lesser third consists of a Tone, and a Semitone; here by a Tone is meant a perfect Sound, or (as they name it) a whole Note: But if we ask in what Tone is this or that Song made, then by Tone we intend the Key which guides and ends the whole Song. Likewise the word *Note* is sometime used properly, as when in respect of the forme of it, wee name it a round or square Note; in regard of the place we say, a Note in Rule, or a Note in Space; so for the Time, wee call a Briefe, or Sembriefe a long Note, a Chrochet, or Quaver a short Note. Sometime the word *Note* is otherwise to be understood, as when it is *signum pro signato*, the signe for the thing signified: so we say a sharp, or flat Note, meaning by the word Note the sound it signifies; also we term a Note high, or low in respect of the sound. The word *Note* simply produced, hath yet another signification, as when we

we say this is a sweet Note, or the Note I like, but not the words, we then mean by this word Note, the whole Tune, putting the part for the whole: But this word *Note* with addition as yet far otherwise to be understood, as when we say a whole Note or a half Note, we mean a perfect or imperfect Second which are not Notes, but the several distances between two Notes, the one being double as much as the other; and although this kind of calling them a whole and a half Note, came in first by abusion, yet custome hath now made that speech passable.
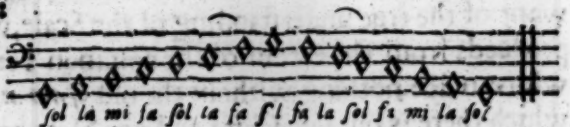
In like manner there can be no greater hindrance to him that desires to become a Musitian, than the want of the true understanding of the Scale, which proceeds from the errour of the common Teacher, who can doe nothing without the old *Gam-ut*, in which there is but one Cliffe, and one Note, and yet in the same Cliffe he will sing *re* and *sol*. It is most true that the first invention of the *Gam ut* was a good invention, but then the distance of Musick was cancelled within the number of twenty Notes, so were the six Notes properly invented to help youth in vowelling, but the liberty of the latter age hath given Musick more space both above and below, altering thereby the former naming of the Notes: the curious observing wherof hath bred much unnecessary difficulty to the learner, for the scale may be more easily and plainly expresst by four Notes than by six, which is done by leaviug out *Ut* and *Re*.

The substance of all Musick and the true know-

ledge of the Scale, conſiſts in the obſervation of the halfe Note, which is expreſſed either by *Mi Fa*, or *La Fa*, and they being known in their right places, the other Notes are eaſily applyed unto them.

To illuſtrate this, I will take the common Key, which we call *Gam ut*, both ſharp in *Bemi*, and flat, as alſo flat in *Elami*, and ſhew how with eaſe they may bee expreſſed by theſe foure Notes, which are *Sol, La, Mi, Fa.*

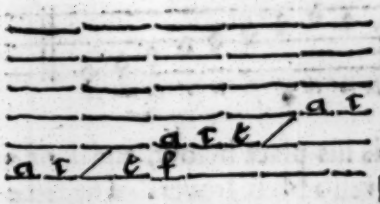
I ſhall need no more then one eight for all, and that I have choſen to bee in the Baſe, becauſe all the upper eights depend upon the loweſt eight, and are the ſame with it in nature; then thus firſt in the ſharp:



Firſt obſerve the places of the halfe Notes, which are marked with a halfe circle, and remember that if the loweſt be *Mi Fa*, the upper halfe Note is *La Fa*; and contrariwiſe, if the loweſt halfe Note be *La Fa*, the upper muſt be *Mi Fa.*
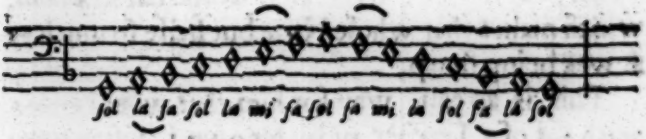
It will give great light to the underſtanding of the Scale, if you trie it on a Lute, or Viol, for there you ſhall plainly perceive that there go two frets to the raiſing of a whole Note, and but one to a halfe Note, as on the Lute in this manner the former eight may be expreſſed.

Heere

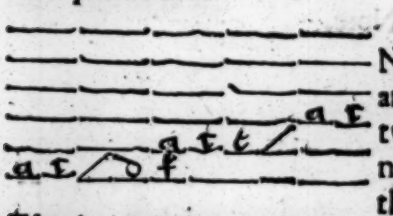


Heere you may diſcern that between *A* and *C*, and *C* and *E*, is interpoſed a fret, which makes it double as much as *E* and *F*. which is markt for the halfe Note, ſo the whole Note you ſee containes in it the ſpace of two halfe Notes, as *A C*. being the whole Note, contains in it theſe two halfe Notes, *A B* and *B C*.
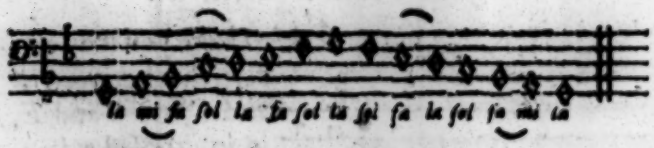
Now for the naming of the Notes, let this bee a generall Rule, above *Fa* ever to ſing *Sol*, and to ſing *Sol* ever under *La*.



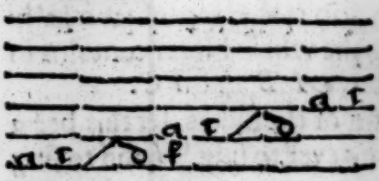
Here in the flat *Gam-ut*, you may finde *La Fa* below, and *Mi Fa* above; which on the Lute take their places thus:



The lower halfe Note is betweene *C* and D, the higher between *E* and *A*: but next let us examine this Key as it is flat in *Elami*, which being proper to be ſet in *Are*, ſo is it to be ſung with eaſe, *La* inſtead of *Re*, being the right limits of this eight.



Mi Fa here holds his place below, and *La Fa* above, but yet removed a Note lower. The same on the Lute.



You shall heer find the upper halfe Note placed a fret lower than it was in the example of the flat *Gamut* which was set down next before, by reason of the flat in *Elami*, which makes that whole Note but halfe so much as it was being sharp.

This is an easie way for him that would either with aid of a Teacher, or by his own industry learn to sing, and if he shall well bear in mind the placing of the halfe Notes, it will help him much in the knowledge of the Cords, which have all their variety from the halfe Note.

A briefe Expoſition of the Gam-ut, *or* Scale *of Muſick, ſhewing a ſhorter and ſurer way for calling Notes in ſinging, then the* Gam-ut *doth demonſtrate.*

THe *Gam-ut*, or *Scale* of Muſick is nothing elſe in effect but theſe ſeven Letters A, b, c, d, e, f, g, ſet to expreſſe and diſtinguiſh the ſeveral ſounds or degrees of riſing and falling with the voice, as it were ſo many ſteps to go up and down by.

I will therefore inſiſt upon theſe ſeven Letters, which in the *Scale* of Muſick are called Cliffes, *(quaſi Claves)* or Keyes, for that they open the meaning and nature of the Longs unto us. And I will addreſs my courſe as to to thoſe wholly ignorant, for thoſe who already know their Song need not this manner of teaching.

When you look upon any Song or piece of Muſick five Rules, with one of theſe ſeven Letters ſet in the beginning, (which is called the Cliff) though in a Character which perhaps you know not.

Sometimes you ſhall ſee this which is an F. and appropriated to the Baſſe: Sometimes this which is a G. and belongs to the Treble: and ſometimes this which is a C, and fitteth all inward parts.

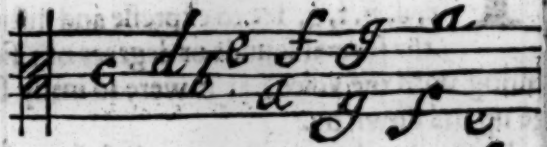
When

When you ſee any one of theſe, you muſt imagine the preſence of all the reſt of the ſeven letters, every rule and every ſpace ſuppoſed to have a letter in it.

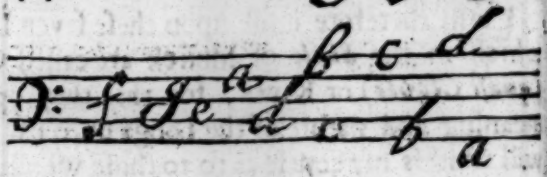
As thus:



Thus:



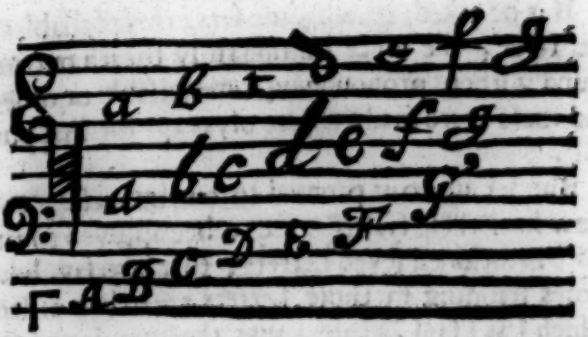
And thus:



Where is to be noted, that next above g begins a b c d &c. over again, and next beneath A downward or backward, is g f e d &c. over again, as you have ſeen in theſe examples.

Moreover it is to be noted that theſe three Cliffs 𝄡 𝄞 𝄢 ſtand always the diſtance of a Rule and two Spaces one from another which diſtance is called a fift; for in all diſtances of Muſick we reckon both the extreams inclbſively.

You may diſcerne their diſtance one above another more plainly in this example.



I have ſet in the loweſt line the Greek G or *Gamma*, from whence the old Scale of Muſick tooke its name, and I follow therein the example of *Guido*, who did the ſame to ſhew that he had it from the Greeks.

Having thus declared that the Scale of Muſick is no more but theſe ſeven Letters, ſet to diſtinguiſh the ſeven degrees of the voice (in like manner as they do the ſeven dayes of the Week in the Calender) it now reſteth, that we ſhew how Notes ſtanding in theſe Letters are to be called, which was the minde or intention of the old *Scale* or *Gam-ut*; for when we read in the *Scale* ſuch words as theſe, *G ſol re ut*, *A la mi re*, &c. (which to a yong Beginner ſound like words of Conjuration) the meaning is no more but this, that a Note ſtanding in *G* was ſometimes called *ſol*, ſometimes *re*, and ſometimes *ut*; and ſo you may judge of the reſt.

But wee will exclude *ut* and *re* as uſeleſs in our modern Muſick, and make uſe onely of the other four ſyllables which are *mi*, *fa*, *ſol*, and *la*. If

If it be asked, to what uſe ſerve theſe ſyllables? I anſwer, the voice cannot aptly breath out any ſound without pronouncing ſome ſyllable or other, and theſe were made choice of, as apt for that purpoſe.

But let us now proceed to our buſineſſe, and ſhew how theſe ſyllables are to bee applyed to the afore mentioned ſeven Letters; that is to ſay, how Notes ſtanding in thoſe Letters are to bee called, which (as I ſaid before) was the intention of the old Scale.

To which purpoſe it is neceſſary in the firſt place that you know in what Letter *Mi* is to be ſung; for *Mi* whereſoever it bee, hath alwayes *Fa ſol la* both above it and below it, in ſuch order as you ſee here expreſſed in the Margent. By which obſervation if you once know the place of *Mi*, all the reſt are knowne by conſequence. I will therefore give you a Rule for *Mi*, and the work is done.

la
ſol
fa
Mi
la
ſol
fa

A Rule for Mi.

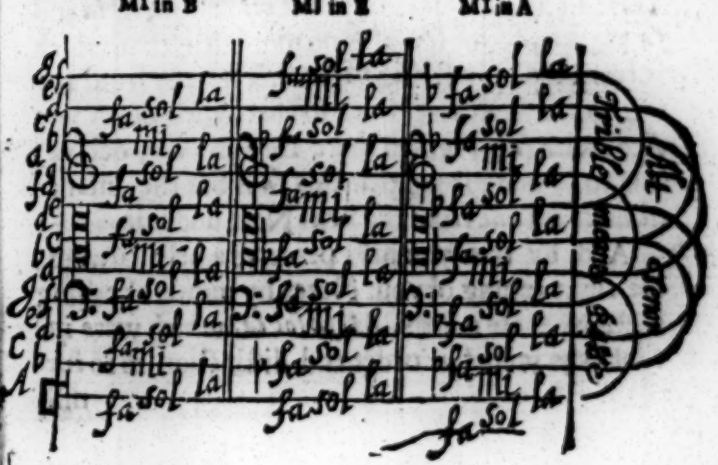
MI is placed either in *B*, or in *E*, or in *A*. The firſt and moſt uſuall place of *Mi* is in *B*. but if *B* have this mark ♭ ſet in it, which is called a b flat and maketh alwayes the Rule or Space in which it ſtandeth *Fa*) if *B* (I ſay have this ♭ ſet in it, then is *Mi* placed in *E*.

But

But if ♯ have also a ♭ set in it, then of necessity your *Mi* must be placed in *A*. Sometimes perhaps you shall see a b flat also in *A* at the beginning of a Song, which will put your *Mi* into D, but such Songs are irregular as to the naming of Notes, (being rather intended for Instruments then voyces) and therefore not fit to be proposed to yong Beginners to sing.

The place of *Mi* being thus known, the rest of the Notes both above it and beneath it follow in order as aforesaid.

And this Rule alone is sufficient for calling or naming your Notes in any Cliff whatsoever, bee it for the Basse, Treble or any inward part, as you may see demonstrated in this following *Scale*. For there is no part which is set to be sung, but it doth imploy some five of those lines contained in this *Scale*, an example whereof I do give you by those little Arches you see at the side of it.



And this is the ſame in effect with the old Scale, onely we have excluded *ut* and *re*; which heretofore were uſefull when every ſinging part in Muſick was bounded within the compaſs of ſix Notes; but being now of a greater extent, *ut* and *re* are not only uſeleſs but troubleſome.

Having ſpoken of the calling of Notes, I will treat a little of the Tuning of them, though indeed this hardly fals in demonſtration, ſave onely to ſuch as have the naturall gift or eare to diſtinguiſh of ſounds, nor to thoſe neither at the firſt, without the example of ſome voyce or aſſiſtance of ſome Inſtrument, which for demonſtration ſake I will here make uſe of.

Know then, that from *fa* to *ſol* (riſing) or from *Sol* to *la*, or from *la* to *mi*, the diſtance of ſound is ſuch a Viol or Lute doth make, from the open ſtring to the ſecond Fret, or from the firſt to the third, or any two frets) which we cal the diſtance of a whole Tone or Note. But betwixt *mi* and *fa*, or *la* and *fa*, the diſtance of ſound is no more than that which is from the open ſtring to the firſt fret, or from any fret to the next fret to it, ſo that whenſoever you meet with *fa* (of which there are 2 in every octave) it is to be underſtood that this *fa* is but the diſtance of halfe a Tone from the next Note under it.
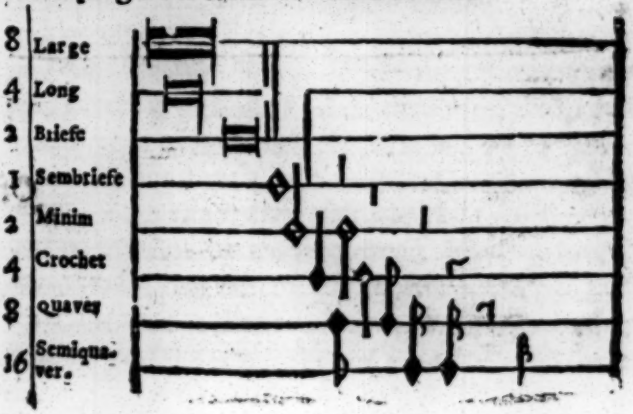
And by this you may perceive a help towards the right tuning of your Notes by means of calling them by theſe names, *Mi fa ſol la*, which were invented as well for order and diſtinction as to furniſh

niſh the voyce with apt ſyllables, wherewith it might expreſs its accents and ſounds, untill ſuch time as experience and practice ſhould inable it to order it ſelfe without theſe helps.

There is one thing to be noted concerning the b flat we ſpoke of before. If it be ſet in the beginning, it ſerveth all the Song through; in any other place, it ſerveth onely for the Note it ſtandeth before, and is ſet there to make that Note halfe a Tone lower, or more flat by halfe a Note, or the diſtance of one fret.

Alſo there is another mark made thus ♯ which is called a Sharp, and being ſet before a Note, maketh it halfe a Tone higher, but doth not alter the calling of the Note as the b flat doth.

Thus much concerning the naming and tuning of Notes, as for their meaſure or quantity you have it here under expreſt; together with their names and value, (according to the common Mood) compared with the Meaſure or time which we obſerve in keeping time with our hand or foot.



The first four figures shew how many Times or Measures go to those Notes against them, & the last four shew how many of those Notes go to a Time.

The strokes you see betwixt are called Rests or Pauses, and are of the same length or quantity that the Notes are. When you see a point or prick set after any Note, it addeth halfe as much more to the Note as the Note is of its owne quantity.

For the rest I refer you to your Book and further practice, for which I have given you this preparation.

J. P. to the Reader.

This short Exposition of the Gam-ut I obtained of Mr. Christopher Simpson, the Author of it: as I did also those other Notes of his upon the Books, which are Printed in the Italick Letter. They were made at the instance of a private friend to salve such difficulties as occurred then to the Reader, and now (in this Edition) out of my good affection to Musicke, made publicke for the benefit of such as study the knowledge thereof.

Of

Of Counterpoint.

THE parts of Muſick are in all but four, howſoever ſome skilfull Muſitians have compoſed Songs of twenty, thirty, and forty parts: for bee the parts never ſo many, they are but one of theſe foure in nature. The names of thoſe four parts are theſe. The *Baſe*, which is the loweſt part and foundation of the whole Song: The *Tenor*, placed next above the *Baſe*: Next above the *Tenor* the *Meane*, or *Counter Tenor*, and in the higheſt place the *Treble*. Theſe 4 parts by the Learned are ſaid to reſemble the 4 Elements, the Baſe expreſſeth the true nature of the Earth, who being the graveſt and loweſt of all the Elements, is as a foundation to the reſt. The Tenor is likened to the Water, the Mean to the Ayre, and the Treble to the Fire. Moreover, by how much the Water is more light then the Earth, by ſo much the Ayre is lighter then the Water, and Fire then Ayre: They have alſo in their native property every one place above the other, the lighter uppermoſt, the weightieſt in the bottome. Having now demonſtrated that there are in all but foure parts, and that the Baſe is the foundation of the other three, I aſſume that the true ſight and judgement of the up-

per three muſt proceed from the loweſt, which is the Baſe, and alſo I conclude that every part in nature doth affect his proper and naturall place as the Elements doe.
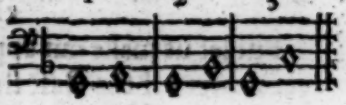
**Counterpoint, in Latine* Contra punctum, *was that old maner of compoſing parts together, by ſetting points or prickes one againſt another (as Minims and Sembrieſs are ſet in this following Treatiſe) the meaſure of which points or pricks, were ſung according to the quantity of the words or Syllables to which they were applyed. (For theſe Figures* ▭ □ ◊ *were not as yet invented.) And, becauſe in plainſong Muſique we ſet Note againſt Note, as they did point againſt point, thence it is that this kinde of Muſique doth ſtill retaine the name of Counterpoint.*

True it is that the ancient Muſitians, who intended their Muſick onely for the Church, tooke their ſight from the Tenor, which was rather done out of neceſſity then any reſpect to the true nature of Muſick: for it was uſual with them to have a Tenor as a Theam, to which they were compelled to adapt their other parts: but I will plainly convince by demonſtration that contrary to ſome opinions, the Baſe contains in it both the Aire and true judgement of the Key, expreſſing how any man at the firſt ſight may view in it all the other parts in their originall eſſence.

In
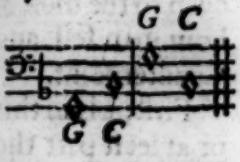
In reſpect of the variety in Muſick which is attained to by farther proceeding in the Art, as when Notes are ſhifted out of their native places, the Baſe above the Tenor, or the Tenor above the Mean, and the Mean above the Treble, this kind of Counterpoint, which I promiſe, may appear ſimple and only fit for yong beginners, (as indeed chiefly it is) yet the right ſpeculation may give much ſatisfaction, even to the moſt skilfull, laying open unto them, how manifeſt and certaine are the firſt grounds of Counterpoint.

Firſt, it is in this caſe requiſite that a formal Baſe, or at leaſt part thereof be framed, the Notes, riſing and falling according to the nature of that part, not ſo much by degrees, as by leaps of a third, fourth, or fift, or eight, a ſixt being ſeldome, a ſeventh never uſed, and neither of both without the diſcretion of a skilfull Compoſer. Next wee muſt conſider whether the Baſe doth riſe or fall, for in that conſiſts the myſtery: That riſing or that falling doth never exceed a fourth, for a fourth above, is the ſame that a fifth is underneath, and a fourth underneath is as a fifth above; for example, if a Baſe ſhould riſe thus:
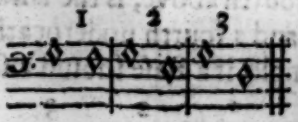


If the Baſe doe riſe more then a fourth it muſt be called falling, and likewiſe if it fall any diſtance more then a fourth, that falling muſt be called riſing.

The first rising is said to be by degrees, because there is no Note between the two Notes, the second rising is by leaps, for *G.* skips over *A.* to *B.* and so leaps into a third, the third example also leaps two Notes into a fourth. Now for this fourth if the Base had descended from *G.* above to *C.* underneath, that descending fift in sight and use had been all one with the fourth, as here you may discern, for they both begin and end in the same keys: thus.
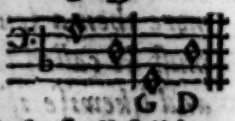


If your Base should fall a seventh, it is but the same as if it did rise a second, or a sixt falling is but the same of a third rising: and so on the contrary, if the Basse do rise a seventh or sixth, it is the same as though it did fall a second or third.

This rule likewise holds if the Notes descend a second, third, or fourth; for the fifth ascending is all one with the fourth descending, example of the first Notes.



The third two Notes which make the distance of a fourth, are all one with this fifth following.



But let us make our approach yet nearer: if the Base shall ascend either a second, third, or fourth, that part which stands in the third or tenth above the Base, shall fall into

an eight, that which is a fift ſhall paſs into a third, and that which is an eight ſhall remove into a fift.

But that all this may appear more plain and eaſie, I have drawn it all into theſe ſix figures.

8	3	5
3	5	8

Though you finde here only mentioned and figured a third, fift, and eight, yet not only theſe ſingle concords are meant, but by them alſo their compounds, as a tenth, a twelfth, a fifteenth, and ſo upwards, and alſo the uniſon as well as the eight.

By their compounds is meant their octaves, as a third and its eights, a fifth and its eights, &c.

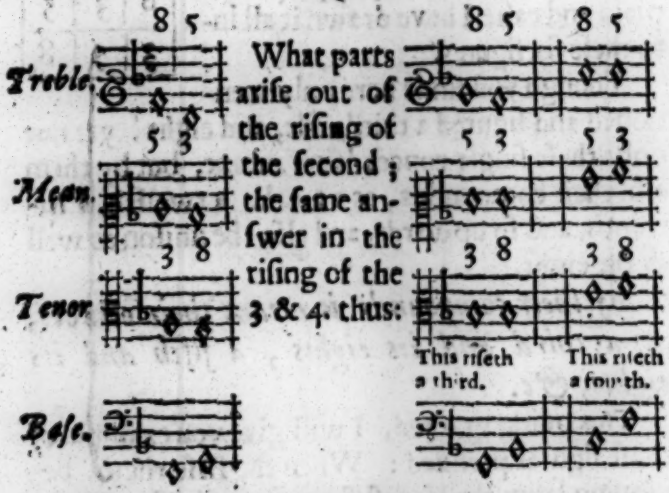
This being granted, I will give you example of thoſe figures prefixed: When the Baſe riſeth, beginning from the loweſt figure, and riſing to the upper; as if the Baſe ſhould riſe a ſecond, in this manner.



Then if you will begin with your third, you muſt ſet your Note in *Alamire*, which is a third to *Ffaut*, and ſo looke upward, and that cord which you ſee next above it uſe, and that is an eight in *Gſolreut*.
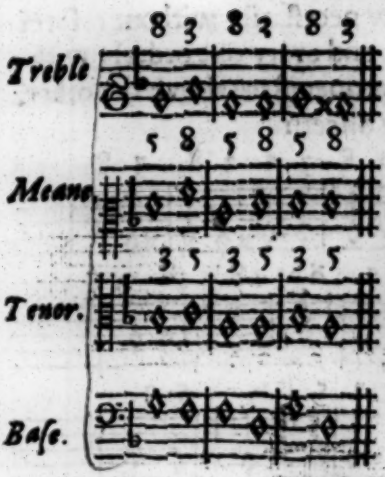
After that, if you will take a fift to the firſt Note, you muſt look upward and take the third you finde there for the ſecond Note. Laſtly, if you take an eight for the firſt Note, you muſt take for the ſecond Note the cord above it, which is the fift.

Example of all the three parts added to the Base.



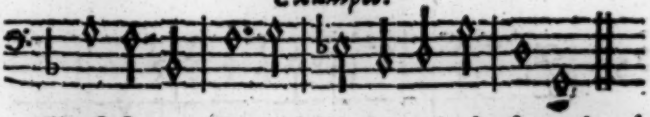
Albeit any man by the rising of parts, might of himselfe conceive the same reason in the falling of them, yet that nothing may be thought obscure, I will also illustrate the descending Notes by example.

If the Base descends or falls, a second, third, or fourth, or riseth a fift (which is all one as if it had fallen a fourth, as hath beene shewed before) then look upon the six figures, where in the first place you shall finde the eight which descends into the third, in the second place the third descending into the fift, and in the third and last place the fift which hath under it an eight. *Treble.*



Thus much for the riſing and falling of the Baſe in ſeverall: Now I will give you a briefe example of both of them mixed together in the plaineſt faſhion, let this ſtrain ſerve for the Baſe.
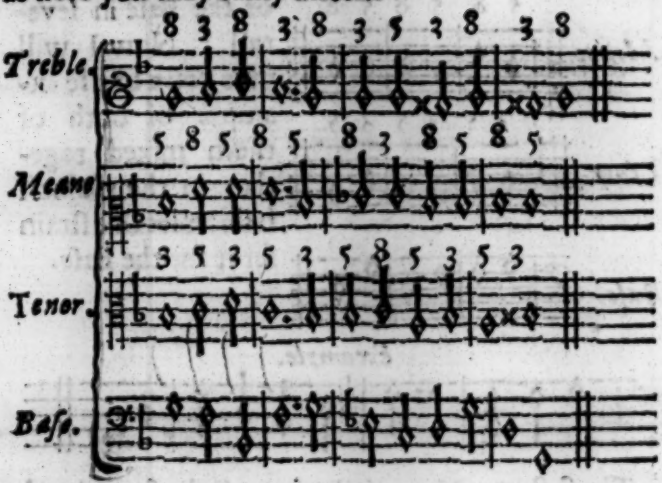
Example.



The firſt two Notes fall a ſecond, the ſecond and third Notes fall a fift, which you muſt call riſing a fourth, the third and fourth Notes riſe a fift, which you muſt name the fourth falling, the fourth and fift Notes riſe a ſecond, the fift and ſixt Notes fall a third, the ſixt and ſeventh Notes alſo fall a third, the ſeventh and eight riſe a ſecond, the eight and ninth Notes riſe a fourth, the ninth and tenth fall a fourth, the tenth and eleventh Notes fall a fift, which you muſt reckon riſing a fourth.

Being thus prepared, you may chuſe whether you will begin with an eight, or fift, or a third; for as ſoon as you have taken any one of them, all

the other Notes follow neceſſarily without reſpect of the reſt of the parts, and every one orderly without mixing, keeps his proper place above the other, as here you may eaſily diſcern.



Let us examine only one of the parts, and let that be the Tenor, becauſe it ſtands next to the Baſe. The firſt Note in *B.* is a third to the Baſe, which deſcends to the ſecond Note of the Baſe: Now look among the ſix figures, and when you have found the third in the upper place, you ſhall find under it a fift, then take that fift which is *C.* next from *F.* to *B.* below, is a fift deſcending, for which ſay aſcending, and ſo you ſhall look for the fifth in the loweſt row of the figures, above which ſtands a third which is to bee taken; that third ſtands in D. then from *B.* to *F.* the *Baſe* riſes a fift, but you muſt ſay falling, becauſe

a fift rising and a fourth falling is all one; as hath been often declared before; now a third when the *Base* falls requires a fift to follow it: But what needs further demonstration when as he that knows his cords, cannot but conceive the necessity of consequence in all these with helpe of those six figures?

When you have made a formall Base, and would joyne other three parts to it, set the first Note of your Tenor either a third, fift, or eighth above your Base (which of them you please) which done, place your Mean in the next Cord you find above your Tenor, and your Treble in the next Cord above your Mean, then follow the Rule of your figures according to the rising or falling of your Base, and the other Notes will follow in their due order.
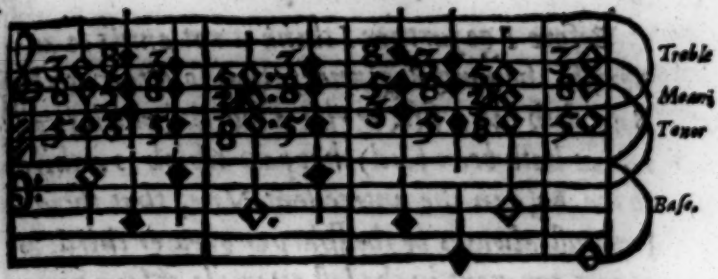
But let them that have not proceeded so far, take this Note with them concerning the placing of the parts; if the upper part or Treble be an eight, the Meane must take the next Cord under it, which is a fift, & the Tenor the next Cord under that which is a third. But if the Treble be a third, then the Meane must take the eight, and the Tenor the fift. Again, if the uppermost part stands in the fift or twelfe, (for in respect of the Learners ease, in the simple Concord I conclude all his compounds) then the Meane must bee a tenth, and the Tenor a fift.

Moreover
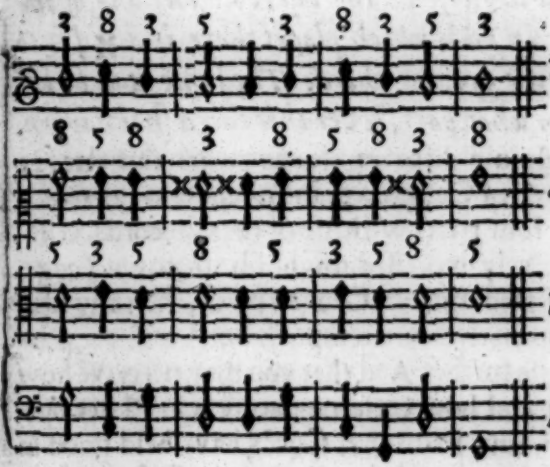
Moreover all these Cords are to be seen in the Base, and such Cords as stand above the Notes of the Base are easily known, but such as in sight are found under it, trouble the yong beginner; let him therefore know that a third under the Base, is a sixt above it, & if it be a greater third, it yields a lesser six above; if the lesser third, the greater sixt. A fourth underneath the Base is a fift above, and a fift under the Base is a fourth above it. A sixt beneath the Base is a third above, and if it be the lesser sixt, then is the third above the greater third, and if the greater sixt underneath, then is it the lesser third above; and thus farre have I digressed for the Schollers sake.

If this Discourse of Cords under the Base doe trouble the young beginner, let him thinke no more upon them (for it is not intended that hee should place any Notes below the Base) but let him look for his Cords, reckoning alwayes from his Base upward; which that he may more easily perform, let him draw eleven lines (which is the whole compass of the Scale) and set the three used Cliffes in their proper places, this done, hee may prick his Base in the lowest five lines, and then set the other three parts in their orderly distances above the Basse, Note against Note, as you see in this Example.

Treble



Which being prickt in ſeverall parts, appeareth thus:
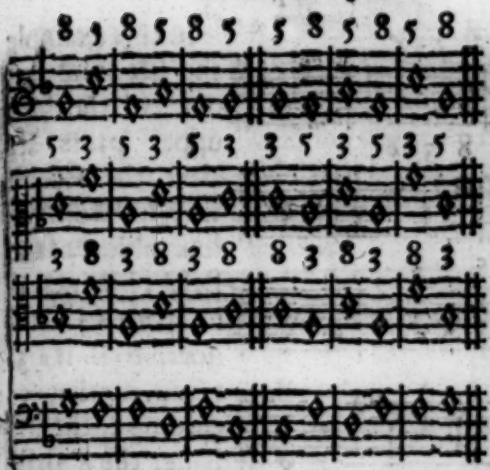


I have propoſed the former example of eleven lines, to lead the yong beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compoſe his Muſick in ſeveral parts, as he ſeeth in this ſecond example.

Before I go further I think it not amiss to advertise the yong Beginner, that so often as the Base doth fall a fift, or rise a fourth (which is all one as hath been said) that part which is a third to the Base in the antecedent Note, that third I say must alwayes be the sharp or greater third, as it was apparent in the last example of four parts, in the third Note of the third Bar in the Treble part, and likewise in the last Note but one of the Treble, in both which places there is a ✱ set to make it the greater third. The same is to be obserV'd in what part soever this third shal happen.
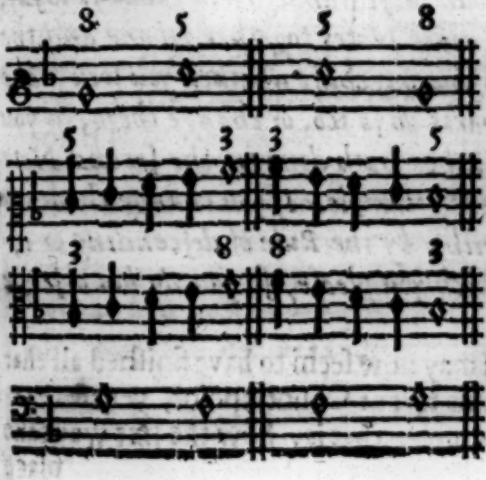
If I should discover no more then this already deciphered of Counter-point, wherein the native order of four parts with use of the Concords, is demonstratively expressed, might I be my own Judge, I had effected more in Counterpoint, then any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certaine nature is in all her operations, know that what Cords have held good in this ascending and descending of the Base, answer in the contrary by the very same rule, though not so formally as the other, yet so, that much use is, and may be made of this sort of Counter-point. To keep the figures in your memory, I will here place them again, and under them plain examples.

8	3	5
3	5	8
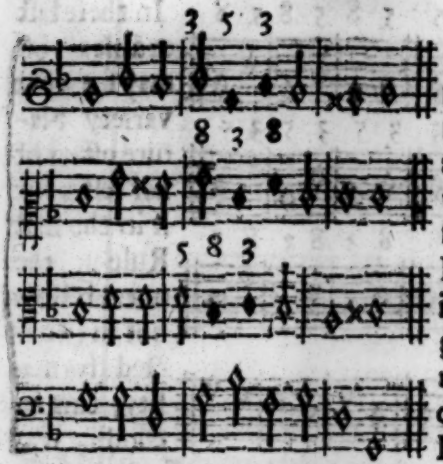
In



In theſe laſt exãples you may ſee what variety Nature offers of her ſelfe; for if in the firſt Rule the notes follow not in expected formality, this ſecond way being quite contrary to the other, affords us ſufficent ſupply: the firſt and laſt two Notes ariſing & falling by degrees, are not ſo formall as the reſt, yet thus they may be mollified, by breaking two of the firſt Notes.



How both the wayes may be mixt together you may perceive by this example, wherein the black Notes diſtinguiſh the ſecond way frõ the firſt.
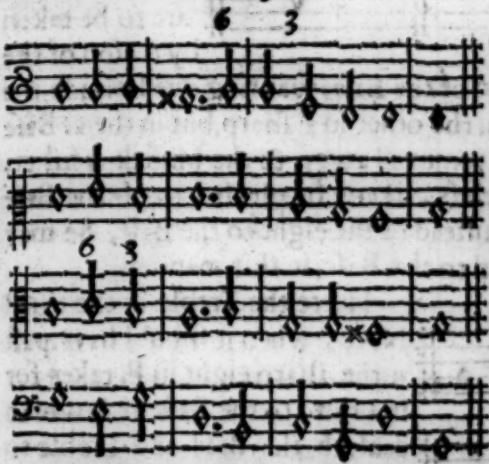


In this example the fift and ſixt notes of the three upper parts are after the ſecond way, for from the fourth Note of the Baſe, which is in from G. and goeth to B. is a 3. riſing, ſo that according to the firſt Rule, the 8. ſhall paſs into a fift, the fift into a 3. the 3 into an 8 But here contrariwiſe the eight goes into a third, the fift into an eight, and the third into a fift; and by theſe Notes you may cenſure the reſt of that kinde.

When your Baſe ſtandeth ſtill (that is to ſay, hath two or more Notes together in one and the ſame place) you may chuſe whether you will make your other parts do ſo too, or change them, as you ſee our Author hath done in the ſecond Note of this preſent example. If you change them you may do it either by the Rule of deſcending or aſcending which you pleaſe, ſo you do but obſerve formality.

Though I may now ſeem to have finiſhed all that belongs to this ſort of Counterpoint, yet there remains one ſcruple, that is, how the ſixt way take

place
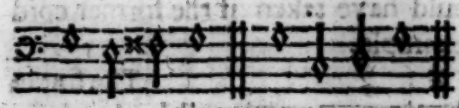
place here, which I will also declare. Know that whensoever a sixt is requisite, as in B. or in E. or A. the key being in *Gamut*, you may take the sixt in stead of the fift, and use the same Cord following which you would have taken if the former cord had been a fift example.



The sixt in both places (the Base rising) passes into a 3. as it should have done if the sixt had been a fift. Moreover if the Base shal use a sharp, as in F. sharpe; then must wee take the sixt of necessity, but the eight to the Base may not be used, so that exception is to be taken against our rule of Counterpoint: To which I answer thus: first, such Bases are not true Bases, for where a sixt is to be taken either in F. sharp, or in E. sharp, or in B. or in A. the true Base is a third lower, F. sharp in D. E. in C. B. in G. A. in F. as for example.
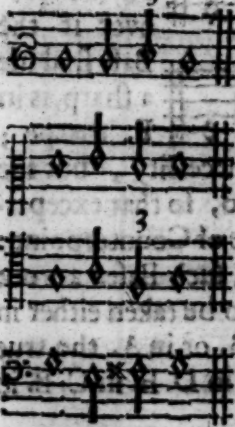
Hee doth not Mean that such Bases are bad, false, or defective, but that they have (perhaps for

for elegancy or variety) assumed the nature of some other part for a Note or two, and so want the full latitude of a Base in those Notes.



In the first Base two sixes are to be taken by reason of the imperfection of the Base, wanting due latitude, the the one in E. the other in F. sharp, but in the 2. Base the sixes are removed away, & the Musick is fuller.

Nevertheless, if any be pleased to use the Base sharp, then instead of the eight to the Base, he may take the third to the Base, in this manner.
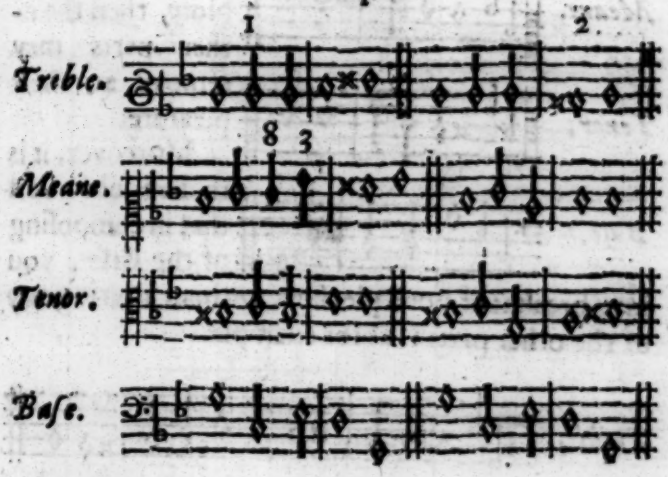


Heere the Treble in the third Note, when it should have past inthe sharp eight in F. takes for it a third to the Base in A. which causeth the Base and Treble to rise two thirds, whereof wee will speak hereafter.

Note also that when the Base standa in E. flat, and the part that is an eight to it must passe into a sharpe, or greater third, that this passage from the flat to the sharp would bee unformall; and therefore it may bee thus with small alteration avoided, by removing the latter part of the Note into the third above, which though it meets in unison
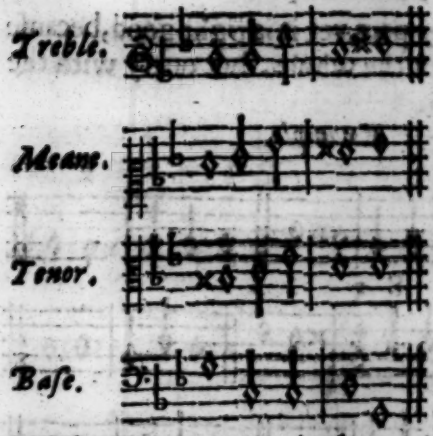
ſon with the upper part, yet it is right good, becauſe it jumps not with the whole, but onely with the laſt halfe of it.

Example.
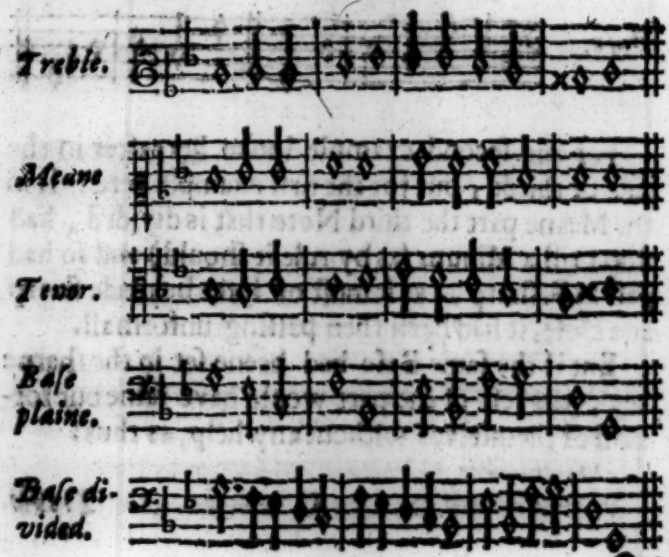


For the ſecond example looke hereafter in the rule of thirds, but for the firſt example here: if in the Meane part the third Note that is divided, had ſtood till a Minum (as by rule it ſhould) and ſo had paſt in F. ſharp, as it muſt of force be made ſharp at a cloſe, it had been then paſſing unformall.

But if the ſame Baſe had beene ſet in the ſharpe key, the reſt of the part would have falne out formall of themſelves without any help, as thus:
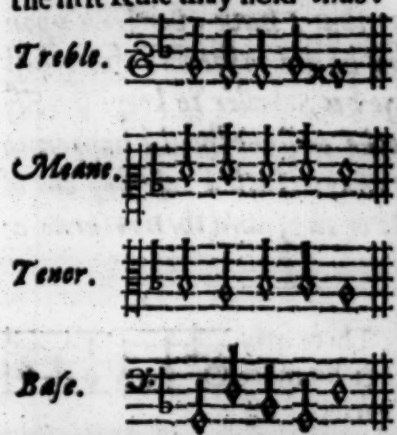


When the Base shall stand still in one key, as above it doth in the third Note, then the other parts may remove at their pleasure.

Moreover, it is to bee observed that in composing of the Base, you may break it at your pleasure, without altering any of the other parts: as for example.



One

One other obſervation more I will handle, that doth ariſe out of this example, which according to the firſt Rule may hold thus:



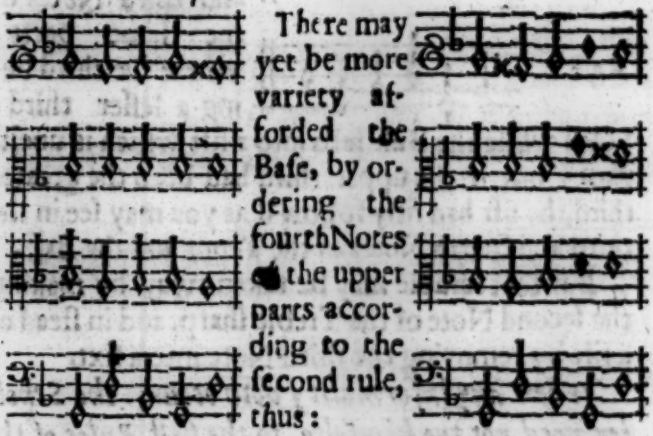
Herein are two errours, firſt in the ſecond Notes of the Baſe and Treble, where the third to the Baſe ought to have been ſharp, ſecondly in the ſecond and third Notes of the ſame parts, where the third being a leſſer third, holds while the Baſe falls into a fift which is unelligant, but if the upper third had been the greater third, the fift had fitly follow'd, as you may ſee in the third and fourth Notes of the Tenor and the Baſe.

But that ſcruple may be taken away by making the ſecond Note of the Treble ſharp, and in ſtead of a fift by removing the third Note into a ſixt.

When any informality doth occur, the Scholler need not tye himſelfe to the firſt Rules of the Baſe riſing or falling, but may take ſuch Cords as his Genius ſhall prompt him to, having a care that he take not two eights or fifts together, riſing or falling betwixt any two parts whatſoe-

ver: Tis true, our Author did invent this Rule of the figures as the easiest way to lead the yong Beginner to this kind of cõposition, in which he hath done more then any that I have ever seen upon this subject; but this he did to shew the smoothest way, and not to tye his Scholler to keepe strictly that way when a blocke or stone should happen to ly in it, but that he may in such a case step out of this way for a Note or two, and then returne againe into it.

Example.
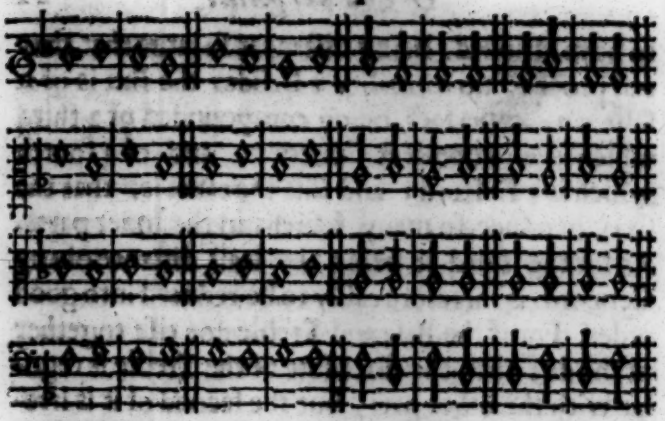


There may yet be more variety afforded the Base, by ordering the fourth Notes of the upper parts according to the second rule, thus:

But that I may (as neare as I can) leave nothing untoucht concerning this kinde of Counterpoint, let us now consider how two thirds being taken together betweene the Treble and the Base, may stand with our Rule. For fixes are not in this case
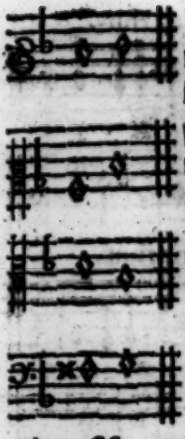
to

to be mentioned, being diſtances ſo large that they can produce no formality: Beſides the ſixt is of it ſelfe very imperfect, being compounded of a third which is an imperfect Concord, and of a fourth which is a Diſcord: and this the cauſe is, that the ſixes produce ſo many fourths in the inner parts. As for the third it being the leaſt diſtance of any Concord, is therefore eaſily to be reduced into good order. For if the Baſe and Treble doe riſe together in thirds, then the firſt Note of the Treble is regular with the other parr, but the ſecond of it is irregular; for by rule in ſtead of the riſing third, it ſhould fall into the eight. In like ſort, if the Baſe and Treble do fall two thirds, the firſt Note of the Treble is irregular, and is to bee brought into rule by being put into the eight, but the ſecond Note is of it ſelfe regular. Yet whether thoſe thirds bee reduced into eights or no, you ſhall by ſuppoſition thereof find out the other parts, which never vary from the rule but in the ſharp Baſe. But let me explain my ſelfe by example.
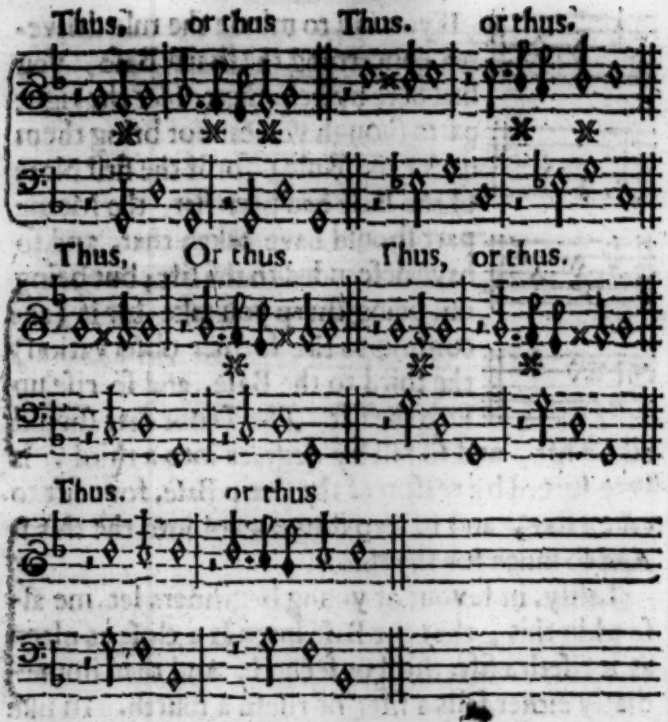


The first two Notes of the Treble are both thirds to the Base, but in the second stroke, the first Note of the Treble is a third, and the second which was before a third, is made an eight, onely to shew how you may finde out the right parts which are to bee used when you take two thirds between the Treble and the Base: For according to the former rule, if the Base descends, the third then in the Treble is to passe into the eight, and the Mean must first take an eight, then a fift, and the Tenor a fift, then a third, and these are also the right and proper parts, if you return the eight of the Treble into a third again, as may appear in the first example of the Base falling, and consequently in all the rest.

But let us proceed yet further, and suppose that the Base shall use a sharp, what is then to be done? as if thus:



If you call to minde the rule delivered concerning the ſharp Baſe, you ſhal here by help thereof ſee the right parts though you cannot bring them under the Rule: for if the firſt Note of the Baſe had been flat, the Meane part ſhould have taken that, and ſo have deſcended to the fift; but being but being ſharp you take for it (according to the former obſervation) the third to the Baſe, and ſo riſe up into the fift. The Tenor that ſhould take a fift, and ſo fall by degrees into a third, is here forced by reaſon of the ſharp Baſe, for a fift to take a ſixt, and ſo leap downward into the third. And ſo much for the thirds.

Laſtly, in favour of young beginners let me alſo adde this, that the Baſe intends a cloſe as often as it riſeth a fift, third or ſecond, and then immediatly either falls a fift, or riſeth a fourth. In like manner if the Baſe falls a fourth or ſecond: and after falls a fift, the Baſe inſinuates a cloſe, and in all theſe caſes the part muſt hold, that in holding can uſe the fourth or eleventh, and ſo paſſe either in the third or tenth.
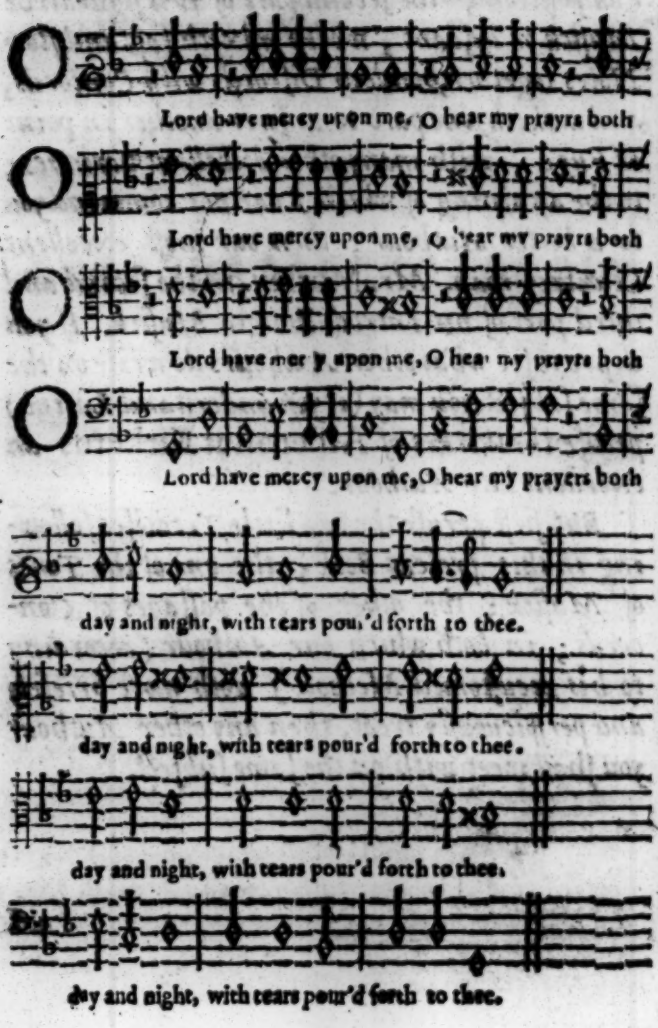


In the examples before ſet downe I left out the Cloſes, of purpoſe that the Cords might the better appeare in their proper places, but this ſhort admonition will direct any young beginner to helpe that want at his pleaſure. And thus I end my Treatiſe of Counterpoint both brief and certaine, ſuch as will open an eaſie way to them that without help of a skilfull Teacher endeavour to acquire the firſt grounds of this Art.

Coun-

Counterpoint is the first part and ground of Composition; the second part of it is figurative Musick or descant, which mixeth fast and slow Notes together, bindeth Discords with Concords, and maketh one part to answer another in point or Fuge, with many other excellent varieties; to the attaining of which I cannot commend you to a better Authour, then our most excellent Countrey-man, Mr. Morley, *in the second and third part of his Introduction to Musick. If you desire to see what other Authours do write on the same subject, you may (if you understand Latine) peruse the Workes of* Athenasius Kirkerus *an excellent late Authour.*

But first peruse the two little Treatises following in this present Book; the one of the Tones of Musick; the other of the passages of Concords; in both which our Authour (according to his accustomed Method) doth more briefely and perspicuously treat, then any other Authour you shall meet with on the same subject.

A short Himn, Composed after this forme of Counterpoint, to shew how well it will become any Divine, *or grave* Subject.

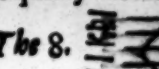


In this Ayre the laſt Note onely is for ſweetneſs ſake, altered from the Rule, in the laſt Note of the Treble, where the eight being a perfect Concord, and better befitting an outward part at the Cloſe, is taken for a third, and in the Tenor inſtead of the fift, that third is taken deſcending, for in a middle part, imperfection is not ſo manifeſt as in the Treble at a cloſe, which is the perfection of a Song.

Second Part. Of Tones of Muſick.

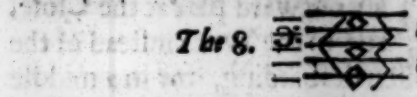
OF all things that belong to the making up of a Muſitian, the moſt neceſſary and uſefull for him is the true knowledge of the Key or Mood, or Tone, for all ſignifie the ſame thing, with the cloſes belonging unto it, for there is no Tune that can have any grace or ſweetneſs, unleſſe it bee bounded within a proper Key, without running into ſtrange Keys which have no affinity with the aire of the Song. I have therefore thought good in an eaſie and briefe diſcourſe to endeavour to expreſs that, which many in large and obſcure volumes have made fearfull to the idle Reader.

The firſt thing herein to be conſidered is the eight which is equally divided into a fourth, and a fift as thus:

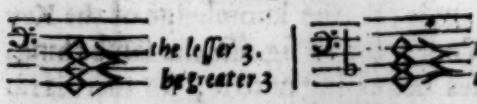


Here

Heere you ſee the fourth in the upper place and the fift in the lower place, which is called *Modus Authentus*: but contrary thus:



This is called *Modus plagalis*, but howſoever the fourth in the eight is placed, we muſt have our eye on the fift, for that onely diſcovers the key, and all the cloſes pertaining properly thereunto: This fift is alſo divided into two thirds, ſometimes the leſſer third hath the upper place, and the greater third ſupports it below, ſometimes the greater third is higher, and the leſſer third reſts in the loweſt place, as for example:



The loweſt Note of this fift, beares the name of the Key, as if the eight be from G. to G. the fift from G. beneath to D. above, G. being the loweſt Note of the fift, ſhewes that G. is the Key, and if one ſhould demand in what Key your Song is ſet, you muſt anſwer in *Gamut*, or *Gſolreut*, that is in G.
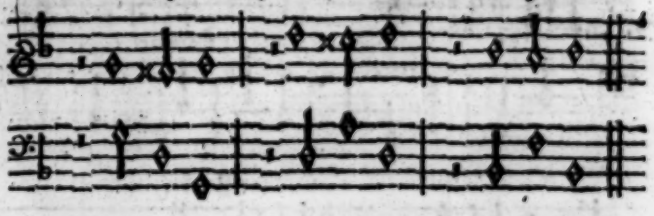
If the compaſſe of your Song ſhould fall out thus:



Reſpect

Reſpect not the fourth below, but look to your fift above, and the loweſt Note of that fift aſſume for your Key, which is C. then divide that fift into his two thirds, and ſo you ſhall finde out all the cloſes that belong to that Key.
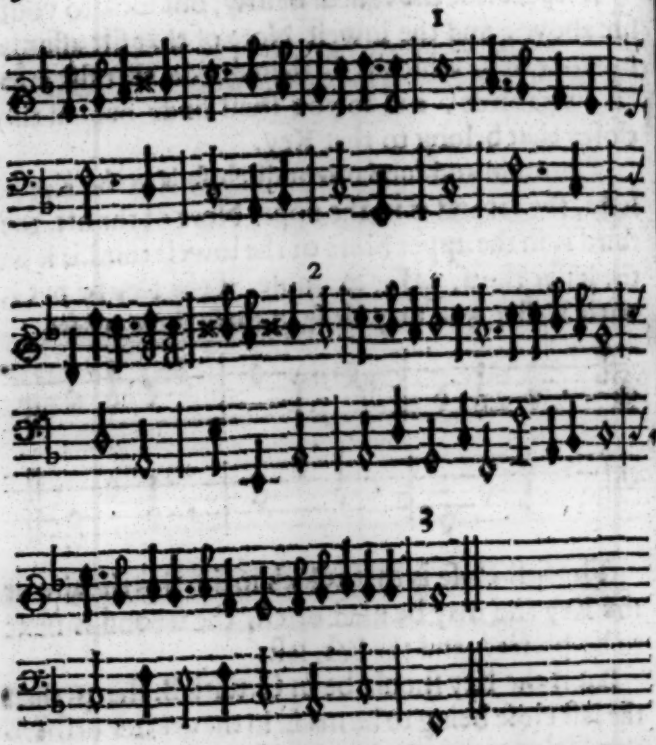
The main and fundamentall cloſe is in the Key it ſelfe, the ſecond is in the upper Note of the fift, the third is in the upper Note of the loweſt third, if it be the leſſer third, as for example, if the Key be in G. with B. flat, you may cloſe in theſe three places.



The firſt cloſe is that which maintains the aire of the Key and may be uſed often, the ſecond is next to be preferd, and the laſt, laſt.

But if the Key ſhould be in G. with B. ſharp, then the laſt cloſe being to be made in the greater or ſharp third is unproper, & therefore for variety ſometime the next Key above is joyned with it, which is A. and ſometimes the fourth Key, which is C. but theſe changes of keyes muſt be done with judgement, yet have I aptly cloſed in the upper Note of the loweſt third of the key, the key being in F. and the upper Note of the third ſtanding in A. as you may perceive in this Ayre.

In
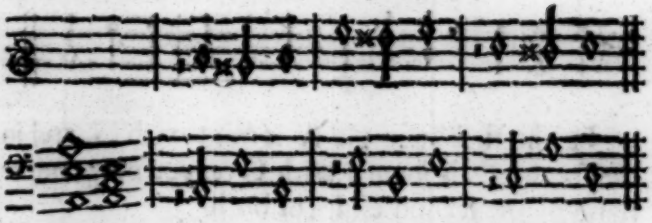


In this Aire the firſt cloſe is in the upper Note of the fift, which from F. is C. the ſecond cloſe is in the upper Note of the great third, which from F. is A.

But the laſt and finall cloſe is in the Key it ſelfe, which is F. as it muſt ever bee, whereſoevet your key ſhal ſtand, either in G. or C. or F. or elſewhere, the ſame rule of the fift is perpetuall, being divided into

into thirds, which can be but two wayes, that is, either when the upper third is leſſe by halfe a Note then the lower, or when the lower third contains the halfe Note which is *Mi Fa*, or *La Fa*.

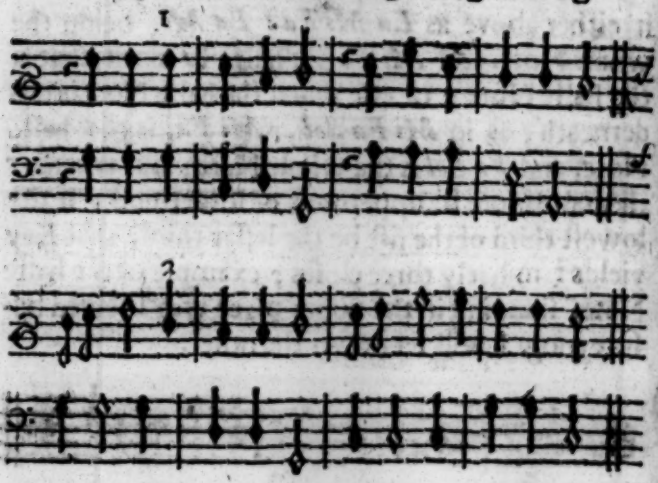
If the lower third contains the halfe Note it hath it either above as *La Mi Fa: La Mi*, being the whole Note, and *Mi Fa* but halfe ſo much, that is the halfe Note; or elſe when the halfe Note is underneath, as in *Mi Fa Sol*. *Mi Fa*, is the halfe Note, and *Fa Sol* is the whole Note; but whether the halfe Note be uppermoſt or lowermoſt, if the loweſt third of the fift be the leſſer third, that Key yields familiarly three cloſes; example of the halfe Note, ſtanding in the upper place was ſhewed before, now I will ſet down the other.



But for the other keyes that divide the fift, ſo that it hath the leſſe third above, and the greater underneath, they can challenge but two proper cloſes, one in the loweſt Note of the fift which is the fundamental Key, and the other in the uppermoſt Note of the ſame, wherein alſo you may cloſe at pleaſure. True it is that the Key next above hath a great affinity

affinity with the right Key, and may therefore as I said before be used, as also the fourth Key above the finall Key.

Examples of both in two beginnings of Songs.
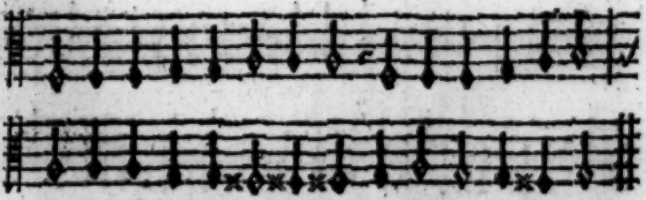


In the first example A. is mixt with G. and in the second C. is joyned with G. as you may understand by the second closes of both.

To make the Key known is most necessary in the beginning of a Song, and it is best expresst by the often using of his proper fift, and fourth, and thirds, rising or falling.

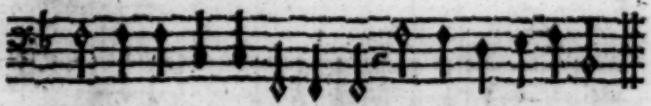
There is a Tune ordinarily used, or rather abused, in our Churches, which is begun in one Key and ended in another, quite contrary to Nature; which errour crept in first through the ignorance of some

parish

pariſh Clarks, who better underſtood how to uſe the Keyes of their Church doors, then the Keyes of Muſick, at which I doe not much marvell, but that the ſame ſhould paſſe in the Booke of Pſalmes ſet forth in foure parts, and authorized by ſo many Muſitians, makes mee much amazed: This is the Tune.
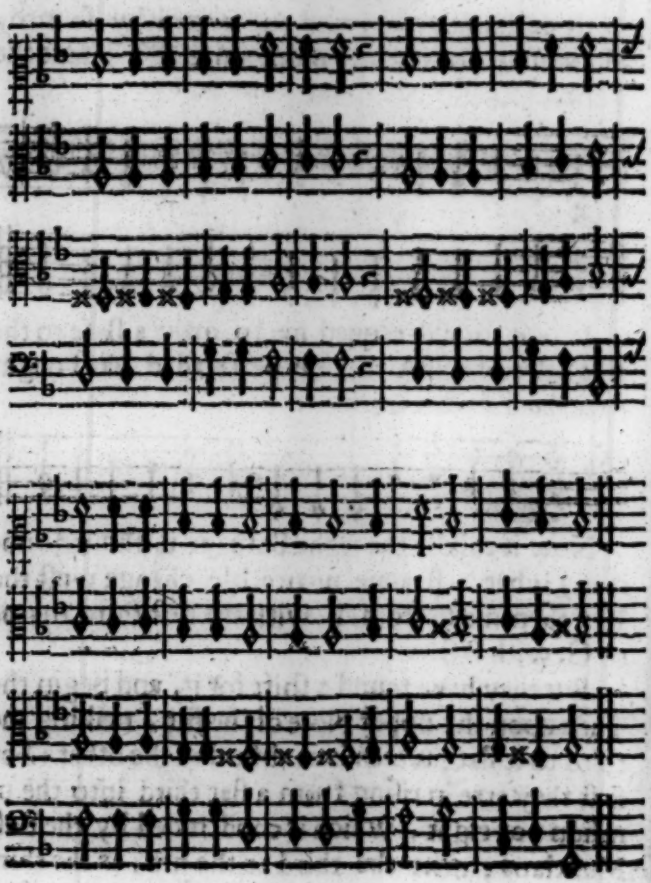


If one ſhould requeſt me to make a Baſe to the firſt halfe of this Aire, I am perſwaded that I ought to make it in this manner:



Now if this be the right Baſe (as without doubt it is) what a ſtrange unaireable change muſt the Key then make from F. with the firſt third ſharpe to G. with B flat.

But they have found a ſhift for it, and begin the Tune upon the upper Note of the fift, making the third to it flat; which is as abſurd as the other: For firſt they erre in riſing from a flat third into the uniſion, or eight, which is condemned by the beſt Muſitians; next the third to the fift, is the third which makes the cadence of the Key, and therefore,

affects to be ſharp by nature as indeed the Authour of the Aire at the firſt intended it ſhould be. I will therefore ſo ſet it down in foure parts according to the former Rule of Counterpoint.



This

This was the Authours meaning, and thus it is lawfull to begin a Song in the fift, so that you maintain the Ayre of the Song, joyning to it the proper parts, but for such dissonant and extravagant errors as I have justly reprehended, I heartily wish they should bee remedied, especially in divine Service, which is devoted to the great Author of all harmony. And briefly thus for the Tones.
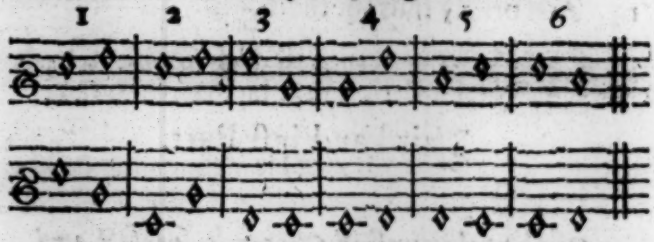
Third and last Part.

Of the taking of all Concords, perfect and imperfect.

OF all the latter Writers in Musick, whom I have known the best and most learned, is *Zethus Calvisius* a Germane; who out of the choisest Authors, hath drawn into a perspicuous method, the right and elegant manner of taking all Concords, perfect and imperfect, to whom I would referre our Musitians, but that his Booke is scarce any where extant; and besides it is written in Latine, which language few or none of them understand. I am therefore content for their sakes to become a Translator; yet so, that somewhat I will adde; and somewhat I will alter.

The consecution of perfect Concords among

themſelves is eaſie; for who knows not two eights or two fifts are not to be taken riſing or falling together, but a fift may either way paſſe into an eight, or an eight into a fift, yet moſt conveniently when the one of them moves by degrees, and the other by leaps, for when both skip together the paſſage is leſſe pleaſant: the wayes by degrees are theſe.



The fourth way is onely excepted againſt, where the fift riſeth into the eight; and in few parts it cannot well be admitted, but in Songs of many voices it is oftentimes neceſſary.

The paſſage alſo of perfect Concords into imperfect, either riſing or falling, by degrees or leaps, is eaſie, and ſo an uniſon may paſs into a leſſer third, or a greater third; alſo into the leſſer ſixt, but ſeldome into the greater ſixt. A fift paſſeth into the greater ſixt, and into the leſſer ſixt; as alſo into the greater or leſſer third; and ſo you muſt judge of their eights; for *de octavis idem eſt judicium:* and therefore when you read an uniſon, or a fift, or a third, or a ſixt, know that by the ſimple Concords the Compounds are alſo meant.

Note heere that it is not good to fall with the

Baſe

Baſe, being ſharp in F. from an eight unto a ſixt.

As thus.
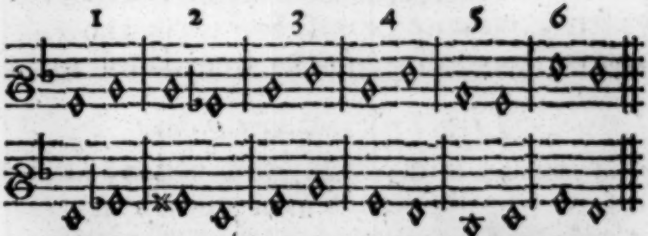


But concerning imperfect Cords, becauſe they obſerve not all one way in their paſſages, wee will ſpeake of them ſeverally, firſt declaring what not harmonicall doth ſignifie, whereof mention will be made hereafter.

or thus.



Relation or reference, or reſpect not harmonicall is *Mi* againſt *Fa* in a croſſe forme, and it is in foure Notes, when the one being conſidered croſſe with the other, doth produce in the Muſick a ſtrange diſcord; Example will yield it more plain.
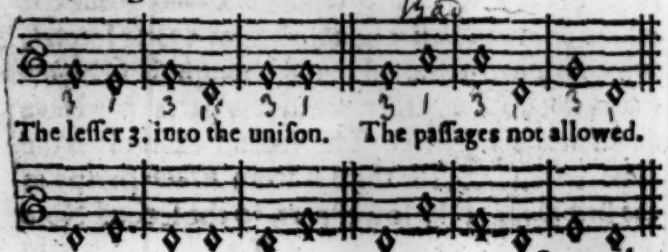


The firſt Note of the upper parts in *Elami* ſharp, which being conſidered, or referred to the ſecond Note of the lower part, which is *Elami*, made flat by the cromaticke flat ſigne, begets a falſe ſecond, which is a harſh diſcord, and thongh theſe Notes ſound not both together, yet in few parts they leave an offence in the eare. The ſecond example is the ſame deſcending, the third is from *Elami* ſharpe in the firſt Note of the lower part, to the ſecond Note

in the upper part, it being flat by reaſon of the flat ſigne, and ſo between them they mix in the Muſick a falſe fift, the ſame doth the fourth example, but the fift example yields a falſe fourth, and the ſixt a falſe fift.

There are two kindes of imperfect Concords, thirds or ſixes, and the ſixes wholly participate of the nature of the thirds; for to the leſſer third which conſiſts but of a whole Note and halfe, adde a fourth, and you have the leſſer ſixt; in like manner to the greater third that conſiſts of two whole Notes, adde a fourth, and it makes up the greater ſixt; ſo that all the difference is ſtill in the halfe Note according to that onely ſaying, *Mi & Fa ſunt tota Muſica.* Of theſe four we will now diſcourſe, proceeding in order from the leſſe to the greater.

Of the leſſer or imperfect third.
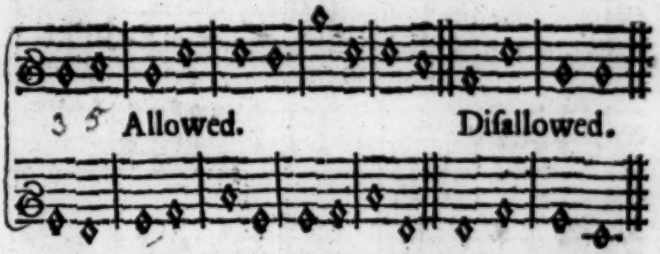
The leſſer third paſſeth into an uniſon, firſt by degrees when both parts meet, then by leaps aſcending or deſcending when one of the parts ſtand ſtill, but when both the parts leap or fall together, the paſſage is not allowed.
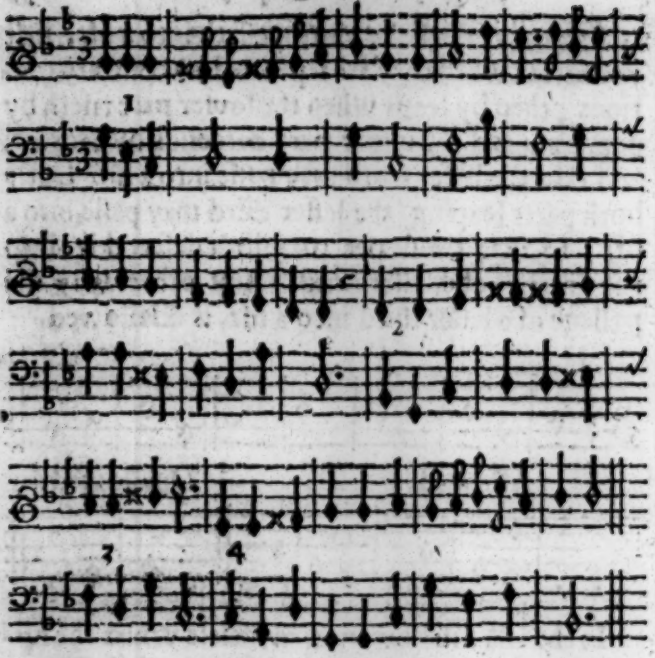


The leſſer 3. into the uniſon. The paſſages not allowed.

Secondly,

Secondly, the leſſer third paſſeth into a fift, firſt in degrees when they are ſeparated by contrary motions; then by leaps when the lower part riſeth by degrees, and the upper part deſcends by degrees, and thus the leſſer tenth may paſſe into a fift. Laſtly both parts leaping, the leſſer third may paſſe into a fift, ſo that the upper part doth deſcend by leap the diſtance of a leſſer third. Any other way the paſſage of a leſſer third into a fift, is diſallowed.
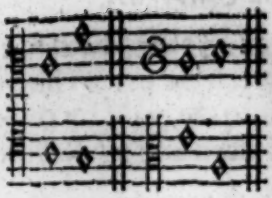


In the laſt diſallowance, which is when the upper part ſtands, and the lower part falls from a leſſer third to a fift, many have been deceived, their ears not finding the abſurdity of it, but as this way is immuſicall, ſo is the fall of the greater third in the former manner, into a fift, paſſing harmonious; in ſo much that it is elegantly, and with much grace taken in one part of a ſhort Aire foure times, whereas had the fift been halfe ſo often taken with the leſſer third falling, it would have yielded a moſt unpleaſant harmony.
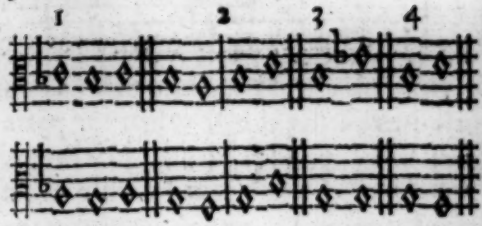


He that will be diligent to know and carefull to obſerve the true allowances, may bee bold in his compoſition, and ſhall prove quickly ready in his ſight, doing that ſafely and reſolutely which others attempt timerouſly and uncertainly. But now let us proceed in the paſſages of the leſſer third.

Thirdly, the leſſer third paſſeth into an eight, the lower part diſcending by degrees, and the upper part by leaps; but very ſeldome when the upper part riſeth by degrees, and the lower part falls by a leap.
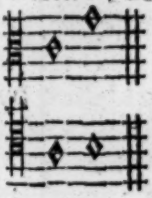
Fourthly,



Fourthly, the leſſer third paſſeth into other Concords, as when it is continued as in degrees it may be, but not in leaps. Alſo it may paſſe into the greater third, both by degrees and leaps, as alſo into the leſſer ſixt, if one of the parts ſtand ſtill, into the great ſixt it ſometimes paſſeth, but very rarely. Laſt'y, add unto the reſt this paſſage of the leſſer third into the leſſer 6. as when the lower part riſeth by degres, and the upper part by leaps.
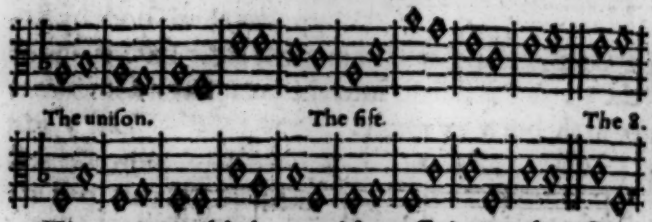


Of the greater or perfect Third.
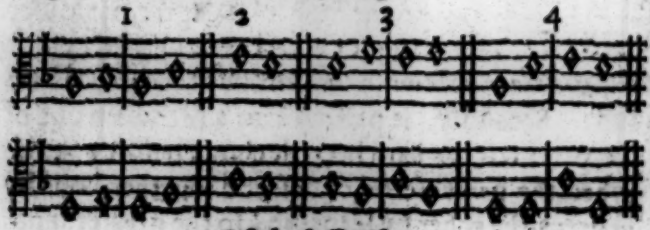


The greater or perfect third being to paſſe into perfect Concords, firſt takes the uniſon, when the parts aſcend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts ſtand ſtill. Secondly, it paſſeth into a fift when one of the parts reſts, as hath been declared before: or elſe when the parts aſcend or deſcend together, one by degrees, the other by leaps; and ſo the greater tenth may paſſe into a fift; ſeldome when both parts leap together, or when they ſeperate themſelves by degrees;

degrees; and this is in regard of the relation not harmonical which fals in between the parts. Thirdly, the greater third passeth into the eight by contrary motions, the upper part ascending by degree.
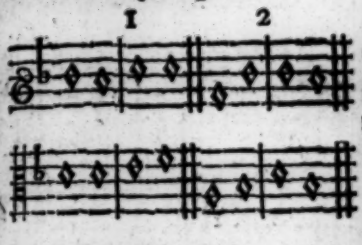


The greater third may also passe into other Concords, and first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly, it is continued, but rarely because it fals into relation not harmonicall, thereby making the harmony less pleasing. Thirdly, into a lesser sixt, when the parts part asunder, the one by degree, the other by leap, Fourthly, into a greater sixt one of the parts standing, or else the upper part falling by degree, and the lower by leap.



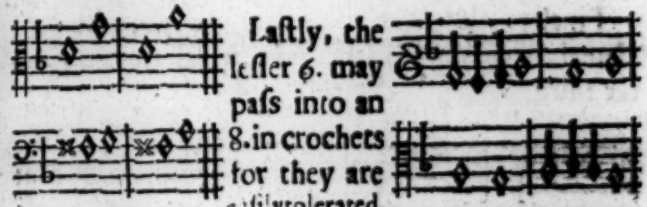
Of the lesser sixt.

The lesser sixt regularly goes into the fift, one of the parts holding his place: Rarely into an eight, and

and first when the parts ascend or descend together, and one of them proceeds by the halfe Note, the other by leap.
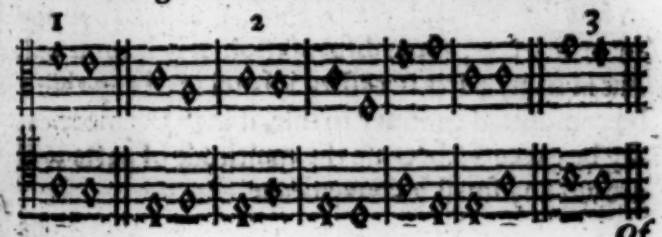


Howsoever the ways of rising and falling from the lesser sixt into the eight, in the former exaple may pass, I am sure that if the Base be sharp in *Ffaut*, it is not tollerable to rise from a sixt to an eight.



Lastly, the lesser 6. may pass into an 8. in crochets for they are easily tolerated.
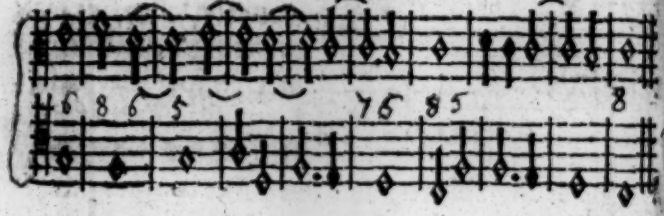
It passeth likewise into other Concords, as into a greater sixt the parts rising or falling by degrees, as also in a greater or lesser third, the one part proceeding by degree, the other by leap; or when one of the parts stands. It selfe it cannot follow, by reason of the falling in of the Relation not harmonicall.
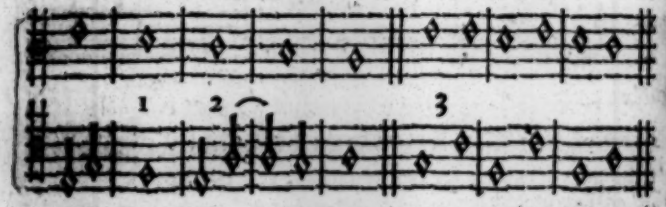


Of

Of the greater Sixt.

The greater ſixt in proceeding affects the eight; but it will hardly paſſe into the fift, unleſs it be in binding wiſe, or when way is prepared for a cloſe.



Finally, the greater ſixt may in degrees be continued, or paſs into a leſſer ſixt, as alſo into a greater third, or a leſſer third.



Theſe are the principall obſervations belonging to the paſſages of Concords, perfect and imperfect, in few parts; and yet in thoſe few for fuge and formality ſake, ſome diſpenſation may be granted. But in many parts neceſſity inforcing, if any thing be committed contrary to rule, it may the more eaſily be executed, becauſe the multitude of parts will drown any ſmall inconvenience.

Queſtions

Queſtions propounded by the Doctors in Muſick, to have been diſcuſſed in the Act at Oxford, *July* 8. 1622.

Mr. *Nathaniel Gyles* Reſp.
Mr. *William Heather* Opp.

1. *Whether Diſcords may be allowed in Muſick?* Aff.
2. *Whether any artificial Inſtrument can ſo fully and truly expreſs Muſick as the naturall voyce?* Neg.
3. *Whether the Practick be the more uſefull part of Muſick, or the Theory?* Aff.

An Objection to the firſt Queſtion.

Thoſe ſounds that are moſt diſpleaſing to the eare may not be allowed in Muſick.

But the ſounds of Diſcords are moſt diſpleaſing to the eare:

Ergo, Diſcords are not to be allowed in Muſick.

The Anſwer.

I deny the major Propoſition, for Diſcords may be ſo placed and diſpoſed by the skill and art of the Compoſer, or Setter, that as ſowre things by qualification may be made pleaſing to the taſt, ſo Diſcords being well compoſed may bee pleaſing to the eare, and allowed in Muſick.

Again,

Again, seeing that the most especial end of Musick is to content the eare; and the fewnes of either perfect or imperfect Concords, consisting of no greater number then 4. of which are all the Songs that for number of parts or proportions can be composed, if the same should only be tied, & bounded to those 4 Concords, the Musick (being acted) the ear by often falling upon the said small number of 4 Concords would breed satiety, whereas by the intermixtion of Discords with the Concords, those Discords for quantity being made so short, as also for the well disposing of them among the Concords so well placed, that no offence shal, or can be taken by the eare, because it addeth (by the variety of Sounds) the greater pleasure to the hearer; even as in colours, their contraries being set together, the most desired is more truly discern'd by the eys then when it is alone; so the sweet Concords of Musick, being mixt with discords, do yield a more delightfull and pleasing sound unto the eare.

An Objection against the second Question.

That which hath most compass of notes, & extent of sounds may most fully & truly express Musick.

But many artificiall Instruments have more compass of Notes and extent of sounds.

Ergo, many artificiall Instruments can more fully and truly express Musick then the naturall voice.

Answ. I deny the major Proposition, for the fulnes and true expression of Musick, doth not so much consist in the compass of notes, & extent of sounds.

as

as in varying of them divers wayes by discanting, for that voice that hath less compass may be as often varied, as an Instrument of greater compass; for the varying in few Notes may be infinite, and the varying of many Notes can be no more then infinite: Again, no Instrument can so fully and truly expresse the Diatonick kinde of Musick which consists of tones and halfe tones, as also the Cromattick kind of Musick, which consists of the greater and less tones, and the greater and less half tones, neither that third kinde of Musick, called Enharmonick, which consists of tones and quarters of tones, called by some Dieses, Apotomes, or Comma's, for in these kinds of Musick the voice can bow it self, and easily fall and rise to all the varieties of tones or sounds which can possibly be expressed by Monacord, Tetracord, Hexacord, or any other triall, whereas the tones and sounds of all Instruments are ti'd to their certain frets, claves, and distances, not possible to vary or alter from the intendment of him that formed them, but that they continue in stability of their sounds and tones, as they were made at first, wherby it is cleer that the naturall voice of man can more fully and truly express Musick, then artifical Instruments.

The Objection to the third Question.

The true difference between an Art and a Science is, that an Art is more subject to sence, and requires the use of some outward Demonstration, and a Science is properly the subject of the intellectuall faculty,

culty, But Muſick is rather one of the ſeven liberall Sciences then an Art, *Ergo*, the Theory of Muſick is the more uſefull part of Muſick then the Practick.

Anſw. I deny the minor, Muſick is both an Art, and a Science; as it is a Science, ſo it maketh uſe of Arithmeticall, Geometricall, and Muſicall proportion, according to the five kindes, that is to ſay, *Multiplex*, *Super particularie*, *Super partiens*, *Multiplex Super particulary*, and *Multiplex Super partiens*, But as it is an Art which requireth artificiall Demonſtration, ſo it is uſefull, for the many ends thereof, either for modeſt mirth and recreation, as Pavins, Galliards, Almains, Coranto's, Levolta's, Mottets, Madrigals, Ayres, Jigges, &c. Wherein uſe is made of thoſe Muſicall Moods, called, *Dorian*, *Phrigyan*, *Mixolidian*, *Ionick*, and the reſt of thoſe kindes, or more eſpecially for ſetting forth of the glory of God in Pſalmes, Hymns, and ſpirituall Songs, the Antiquity whereof, the holy Scriptures of God, both in the Old and New Teſtament do famouſly record, and ſo great hath been and is, the Practicall uſe thereof in Gods Church and Houſe of Prayer, as alſo in other holy Aſſemblies, that ſuch reverence and eſtimation in places, and at all times hath been given, to the Maſters and Profeſſors thereof (eſpecially in this Kingdome of *England*) as that the moſt noble Univerſities have dignifi'd no one of the liberall Sciences with the Degree and Title of Doctorſhip, but only Muſick.

BIBLIOTHECA BODLEIANA

FINIS.